

1930

## The College News, 1930-02-19, Vol. 16, No. 13

Students of Bryn Mawr College

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# The College News

VOL. XVI, NO. 18

BRYN MAWR (AND WAYNE), PA., WEDNESDAY, FEBRUARY 19, 1930

PRICE, 10 CENTS

## Subject of Tea Dances Favorably Discussed

A joint meeting of the Undergraduate and Self-Government Associations was held at chapel time on Wednesday, February 12. The first question before the Undergraduate Association was whether there should be a tea-dance before Varsity Dramatics as well as before Glee Club. The date of the Varsity production was named as the week-end after spring vacation, while the Glee Club performance will be in May. A vote was taken and the motion for two tea-dances was carried. Miss Baer was elected to choose and head a committee for the Varsity Dramatics dance, and a faculty reception committee was agreed upon.

The next question up for discussion was whether Bryn Mawr should join the N. S. F. A. (National Student Federation of America) this year. Miss Perkins said that the college had belonged to this organization for two years, although scarcely conscious of the fact, and that there were certain definite advantages in it. For instance by sending a representative to the annual conference we see the problems of other colleges and keep in touch with their movements. Many of the problems discussed at the conference, however, such as those dealing with fraternities and cheating at examinations, do not concern us. On the other hand at the last conference in Palo Alto, our representative, Miss Martin, was able to make some very valuable and helpful suggestions to the other students. After a short discussion a vote was taken which decided that Bryn Mawr was to join N. S. F. A. again, but with more spirit and interest than previously shown. The Undergraduate Association Board was also empowered to bring the archaic book of Undergraduate laws up to date.

The meeting was then turned over to the Self-Government Association, but the questions to be discussed were not brought to the vote since a quorum was not present. The executive board wished to be empowered to clarify the smoking rule by rewriting it. A tentative vote on the suggestion that the rule of no bridge playing in the smoking rooms on Sundays be changed seemed to favor the change. The third question brought before the meeting was whether men should be allowed in the girls' rooms unchaperoned on weekdays. The ensuing discussion centered on two points: that of having special permission for weekday guests, and changing the hours slightly for the convenience of those who are dressing after athletics. The object of having special permission on weekdays was pointed out as giving opportunities of checking up on the male visitors in the hall. Miss Thompson suggested that men be allowed to have tea in the halls on Saturday and Sunday afternoons without special permission, and on afternoons from Monday to Friday with permission. No conclusions were reached on this subject, and the meeting was adjourned.

### Calendar

Thursday, evening, February 20:

The Varsity Players will present *Sparkin'*, by E. F. Conkle.

Friday evening, February 21:

Doctor L. C. Graton, Professor of Mining Geology at Harvard University, will speak on "How to Behave Like a Human Being When a Mile and a Half Below Ground." This lecture will be given under the auspices of the Science Club, in Goodhart Hall, at a quarter past eight o'clock.

Monday, February 24: The Ptint Club of Philadelphia will open an exhibit in the old music room in Wyndham.

Tuesday evening, February 25: The French Club will present *Hernani*.

## Education Is Not Offered On a Silver Platter

On Tuesday, February 11, Miss Millicent Carey spoke at chapel in the Music Room on the complaints and criticisms of the students which have been brought to the Dean's office. There have been more changed courses this year than ever before and this presents an extremely interesting problem since it shows up the student, enlightens the administrator by throwing light on the curriculum needs, and establishes certain opinions on what educational institutions should give. The first two points need little discussion. The complaining student often shows her criticisms that it is she who is lacking, and she is in reality criticizing herself. Plans are being made by the Faculty and Student Curriculum Committees for a complete revision of the present curriculum. In many cases the student complaints that there is too much to do in short courses, and that there are too many lectures in some courses are completely justified. The most common criticisms of the educational plan are that some of the professors are dull, that many courses contain too much ground work and detail and do not meet the student's interests, and that present courses are far too remote from life.

It is a strange and unfortunate truth that certain students cast the job of giving themselves an education upon the college, especially in courses that have interviews. It is as though they said to the college, "Well, here I am. What are you going to do about it?" This attitude is based on an entirely mistaken educational philosophy. In the first place all arguments must be conducted on the premise that Bryn Mawr is a specialized college, and those who come here know that. The students are carefully selected from among those wanting to do decent, thorough, scholarly work at college, and not to sit around and talk about life and take courses in which all of human knowledge is synthesized. Bryn Mawr wants to train people with a scholarly point of view, and feels that the best education for a student lies in the honest, hard analysis of the subjects she is taking. With such an education she is completely equipped to do first rate graduate work, and also best equipped to do other things since she knows how to think, to use any materials as tools, and to work as hard as she can. The objections to the dull professors do not seem well-founded, for the teachers have been chosen as best fitted to present the material which the student wants. She has no right to complain because the professor does not put over this important material with high-powered salesmanship. Because the teacher does not inspire his class, individual student responsibility does not end. If a student feels that she is getting nothing from her education, and would be better doing something else, she is a misfit and does not belong in college. That ideal educational quality which the student is seeking must be supplemented by her own efforts. Prof. Whitehead in his "Essay on the Aims of Education" sums the situation up very well: "There is no royal road to learning through an airy path of brilliant generalizations."

## French Club to Present 'Hernani'

(Specially contributed)

The French Club of Bryn Mawr College announce a centennial reproduction of the famous premiere of Victor Hugo's *Hernani* on February twenty-fifth in the auditorium of Goodhart Hall. The date is extremely well-known in literary history as the culmination of the romantic theories proclaimed in Hugo's *Préface de Cromwell* in 1827. As such the first representation of *Hernani*, on February 25, 1830, occasioned a storm of comment and enjoyed a popularity accorded to few plays either then or since.

But apart from the literary qualities

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## Curtis Program Singular Success

Miss Sanzewitch Charms With 'Symphonic Variations' of Franck.

### DON JUAN OUTSTANDING

On Wednesday, February 12, 1930, in Goodhart Auditorium, the Curtis Institute Orchestra gave one of the outstanding concerts of the year. Under Emil Mlynarski as conductor, the young musicians showed delightful warmth of feeling and exuberant enthusiasm. From the sustained beauty of the second movement of the Brahms to the thrilling freedom of the Strauss, the players were sensitive to the peculiar value on every phrase. Remarkable for their oneness in movement and spirit in the numbers for orchestra alone, they were equally skilful in combining with solo instruments. They caught up and developed themes with fulness and color, and with nice feeling for the balance between orchestra and individual artist.

The peak of a beautiful program was undoubtedly the *Symphonic Variations* of Cesar Franck, the piano part played by Tatiana de Sanzewitch. From the first crisp, clear-cut notes, Miss Sanzewitch showed herself complete mistress of her instrument and leader of her orchestra, which responded to her shades of feeling as if inspired. The aloof glory of the piece caught the young pianist, body and spirit, until every note was charged with rare significance. From subdued introductions and rising developments, Miss Sanzewitch swept to brilliant climaxes, carrying not only the orchestra, but her entire audience with her.

High as was the level of Miss Sanzewitch's work, the rest of the program certainly did not suffer from comparison. The opening number was Beethoven's *Overture to "Egmont."* The heroic themes, although fluent, lacked the vigor of utterance which was to characterize the rest of the program, and to dominate the Strauss in particular.

The first movement of the Brahms Double Concerto, intellectual and intricate in character, was difficult to handle. The violin themes of Miss Poska and Mr. Machula too often were lost against the orchestra, and the effect, while flowing and thoughtful, was lacking in conviction. In the *Andante* and *Vivace*, however, the orchestra reached the height which it was to maintain thereafter. Less complex in structure, these movements were also shorter and easier

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### Start Now!

The L. C. Page Publishing Company has just announced a contest which should be of great interest to Bryn Mawr people. They plan to publish, in 1930, a book entitled *The College Girl of America*, the text of which is to consist of articles written by students of Rockefeller, Smith, Mt. Holyoke, Wellesley, Radcliffe, Simmons, Barnard, Vassar, Goucher, and Bryn Mawr. These articles are to be written on "the college, its history, traditions, ideals, and their exemplification in the kind of girl it is graduating today."

A contest is to be held in each college, and the writer of the best article, which is to be chosen within the college and then submitted to the publishers, will receive a prize of fifty dollars. The judging committee at Bryn Mawr is to consist of Miss Carey, as a representative of the English Department; Dr. Virginia Kneeland Frantz, Alumnae Director, as a member of the governing board of the college, and Erna Rice, '30, Editor of the College News. The winning manuscript must have been selected by April first, at the latest, so those who are interested in entering the competition are advised to start thinking about their articles. The judges reserve the right of awarding no prize, and of submitting none of the articles to L. C. Page and Company if, in their opinion, none of the manuscripts submitted to them are worthy of publication.

## Mrs. Manning Explains Tuition Rise

"My main object is calling you together this morning," began Mrs. Manning in chapel on Thursday, "was to announce that in December the Directors had voted that the fee for undergraduate tuition be raised one hundred dollars and the fee for graduate tuition be raised fifty dollars." Mrs. Manning said that this announcement was one that might be made almost as a matter of routine, since we are gradually becoming accustomed to the increased cost of living. It has been the general policy of the college in any financial crisis to ask for support from the Alumnae and the friends of the college outside or else to borrow money. Only when the annual budget of the college has proven too small, and when the inevitable rise in prices has made it necessary, have the fees increased. This year, however, the announcement of the increase in the tuition fee marks an important development in the financial policy of the college which every student here ought to understand.

The step has been taken after a serious reconsideration of the whole problem by Miss Park and the Directors. Comparison has shown that the cost of teaching in Bryn Mawr is higher than in the other women's colleges. It is apparently impossible to meet the gap between tuition fees and teaching expenses solely by increase in endowment. There are a number of reasons why the cost of education at Bryn Mawr must be higher than at the other colleges. First of all, expensive arrangements have been made for taking care of students, such as the system of dining in separate halls; then, as a small college we maintain departments—Music and Art, for example—which are ordinarily omitted in the curriculum of colleges of this size; finally, on the whole, Bryn Mawr is a residential suburb and thus a very expensive place in which to live. However, very obviously these factors

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## Players to Present Conkle's 'Sparkin'

"Sparkin'," a one-act play, by E. F. Conkle, will be given by the Bryn Mawr Players in Goodhart Hall, Thursday evening, February 20, at 9:30 o'clock. The play is one of a series which Mr. Conkle calls "Crick Bottom Plays—Sketches of Mid-Western Life." "The author," says Barrett Clark, in his preface to the collection of plays, "based his work entirely upon the life he knew. Until he was nineteen he had not travelled more than twenty-two miles from his home, a typical town in Nebraska."

"It is perhaps unnecessary to say that not all the people in Nebraska and its neighboring States are like these he depicts in his plays. His interest reverts to the tillers of the soil who drive teams of horses and not tractors. They came from Illinois and Indiana, some even from Virginia and North Carolina. Their quaint and sometimes rich idiomatic speech, like their religion and their philosophy, have now almost disappeared. They 'didn't read much,' Mr. Conkle tells me, 'but they were wise. And they have now been relegated to the past, along with their coal-oil lamps, their spring buckboards, and their homespun clothes. Their daughters and sons are ashamed of them. I've known and loved these people and have thought them worth recording. They shouldn't be doomed to the great oblivion that is to engulf the rest of us.'"

The cast is as follows:

Granny Painsberry, Ethel Chouteau Dyer, '31  
Lepsie Hanna, Janet Marshall, '33  
Susan Hanna, Margaret Reinhardt, '32  
Orry Sparks, Catherine Reiser, '31  
Mary Polk Drake, '31, is directing.

It has been found necessary to raise the price of admission to 35 cents in order to cover expenses. Varsity Players are anxious that the charge should be as small as possible, but so far the Players have not covered expenses.

## Freshman Show Reveals Talent

Series of Skits Devoid of Cohesion, But Single Acts Good.

### ANIMAL IN SMALL PART

1933 offered to 1931 and others liberal entertainment in the form of their "Palpitating Pinafores." Freshman show was presented with avowed humility, but it scorned tradition and ignored the unfortunate animal until the bitter end. Further, the show was not a continuous palpitating as the name implied; it was a series of "skits" and "specialties," each giving evidence of careful organization within itself, but not assisting the unity of the show as a whole, and quite forgetting the animal. The faults of the show were perhaps advantages in view of entertainment; the fact that the animal was thrust aside, gave opportunity for greater variation in material; the fact that the show was broken up into numerous unrelated parts, allowed better exploitation of talent. Skits are dangerous devices because they are dependent on their witlings, and should these be too much for the audience, as they inevitably are in amateur attempts, the action drag heavily. The modern revue has lessened these dangers by the use of the chorus; the Freshman show eked out what might have been otherwise flat lines with clever, and well-drilled songs and dances, in evident emulation of the professional stage. If the progress was at times slow and pointless, it was counteracted partially by the happy insertion of choruses. Specialties are apt to cheapen a performance, and, although they were pleasant interludes and served as fillers-in, they might have been better introduced into the action itself. The show could not rely on spectacle for its effect; the kits made no particular artistic demands upon their background, but one scenic achievement was produced—the impressive (though translucent) wall of Pembroke (or was it Rockefeller?); the costumes of the choruses were effectively designed, but otherwise costuming was a negligible factor. As a production, "Palpitating Pinafores" was carried through with smoothness and assurance, despite the lack of cohesion in its parts.

The curtain song was worthy of note because the words could actually be heard, and laughter could therefore be genuine. As to the palpitating of the pinafores, it was confined to the opening chorus—an original creation of '33; the pinafores themselves were white ruffled affairs on blue checked dresses cut low in the back, and it was their movement to the syncopated song that stimulated the unwieldy show into motion—if not into palpitating, one regretted that the pinafores

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## Organ Is Missed in Musical Service

The Sunday evening service of the Bryn Mawr League was held in the Music Room of Goodhart Hall, February 16. The meeting was led by Constance Speer, '30.

Due to the temporary indisposition of the organ, the musical service was necessarily bereft of Mr. Wilkingson's usually much-enjoyed numbers.

The program given by the choir was as follows:

*Ave Marie* Brahms  
"Ave Maria, gratia plena, Dominus tecum, Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, ora pro nobis."

*Sanctus and Benedictus* Tchaikowsky  
"Holy holy, holy, Lord God of hosts, Heaven and earth are full of Thy glory. Glory be to Thee O Lord most high." "Blessed is He that cometh in the name of the Lord. Hosanna in the Highest."



## The College News

(Founded in 1914)

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### THE VICIOUS VEHICLE

The vaulted arch of Pembroke has served its day. Its retirement from active service began, perhaps, when its position as dignified entrance to the college was changed to humble back door. But now, alas, though it remain a thing of beauty forever, no longer can it cast its shadow over friends and foes driving out beneath it. Through it no longer will the postman's whistle, joyous sound, echo to our expectant ears. And though many feet will continue to pass by, the outside world is barred forever. The vicious vehicle will have access to the campus no more.

Apparently the traffic problem is more acute than we realize. It was stated that the purpose of prohibiting cars on the campus is to enhance the beauty of the college grounds and to assure a calmer and a quieter atmosphere. But what solution will be made to those practical complications arising which cannot be overlooked? Officially, we do not know. Is the mailman to lug his heavy packs to Radnor, to Merion, to Taylor and the Lib? Is it expected that the human being who is truck-driver will totter with his load of books and food and such supplies from the outside road to the Book Shop? Or will exception be made to mail-carriers, truck-drivers, and delivery wagons? Of this we have not been informed, yet it is reasonable to suppose that these exceptions will be made in order that the college may go on.

It seems, however, that these are the very vehicles which make the greatest noise and are, aesthetically, the most objectionable. Furthermore, we frankly have not been disturbed by any traffic through the grounds, although we admit that it might be well to repair the roads, thus eliminating splashing, and to enforce more strictly the No Parking rule. But from continuous moving traffic we have rarely suffered, visually or auditorially.

After considerable pondering along such lines, we have finally hit upon what we think may be the underlying reason for this recent decision. It is the taxi problem. For Pembroke and Rockefeller this is not so serious, but aha! Suppose that this were a future Friday afternoon, cold, rainy. From Merion, from Radnor, from Denbigh they come—can you see them—be-ribboned for the week-end, be-splashed and bemuddled and woe-begone. About the back gate huddles the dampened group waiting for the collected taxis to untangle themselves in the roadway where it is too narrow to turn around. Is, then, the vicious vehicle expelled from the campus perhaps as a subtle inference that it would be more beautiful, more convenient, more quiet not to take any week-ends at all?

### Correspondence

(The News is not responsible for opinions expressed in this column.)  
 To the Editor of the College News:  
 In an age of at least pseudo-democracy, it seems incredible that the last vestiges of an unlimited monarchy should

still exist in an alarmingly apparent form.

Enough criticism, in varying degrees of constructiveness, has been broached concerning our system of self-government. But the feelings of the undergraduate body have heretofore always had the privilege of expression—disapproving or otherwise—and thereby have had some weight, one way or another, in shaping the governing policy.

Regulations which seem to us more burdensome and unreasonable, and concerning which we are to have no power of veto, are now being forced upon us by our Superiors. We may approve or disapprove. Our feelings must be kept latent, our actions conform.

We cannot, and should not attempt to oppose the progress of the ages. The automobile has come to stay. It may be an ugly contrivance, but the advantages of convenience should, it seems to us, oftentimes take precedence over the disadvantages of a minor blot upon the panorama of a perfect landscape.

C. H.

To the Editor of the College News:

### PARADISE REGAINED OR THE NEW WONDERLAND

Alice—And what does this "B. M." stand for?

Rabbit—My dear, hush! It is—it is "Beauty-Motorless."

Alice—And what does that mean, pray tell?

Rabbit—I thought I saw a motorcar parked near to Taylor Hall; I looked again, and saw the road was turned into a Mall.

Where gardeners, clad as farmerettes, The former Vestals all.

Alice—Indeed, these rows of flowers, arranged, as I see the sign says, in class colors, where once the road was, are most fair.

Chorus of Maidens (from distance)—Beauty hath returned,

Old, yet ever new!

Come, sister, spade away;  
Our class flower is blue.

Alice—I, too, thank heaven, have always abhorred the machine age. When I was but weaned and saw my first automobile, I screamed lustily.

Rabbit—"O murder! What is that, papa? My child, it is a motorcar, A most ingenious toy!

Designed to captivate and charm, Much rather than arouse alarm. . . .

Alas! The ingenious toy no longer captivates and charms—it is now deemed by some ultra-aesthetic souls to annihilate all beauty. But—lo! Here comes a maiden.

Maiden—In my room entowered, I was fain to work;

But though with books embowered, Something made me shirk.

Rabbit and Alice—A motorcar!

Maiden—At first I had fondly believed

The cause was the morning milk-truck;

Until this ear-sore was removed, Aesthetics were in bad luck.

Rabbit and Alice—Hear, hear!

Maiden—But the Board of Directors assembled,

"When Liberty's form stood in view," Decided, in voices that trembled,

That, Motor, the brunt was on you! Rabbit and Alice—Hear, hear!

Maiden—New York has its Grover Whalen,

Who, when criminals elude, Changes several traffic rulings,

Beautifies the policemen rude.

Rabbit—No, in respect to beauty, I see that you are not neglected here either. "Ah! What is beauty?" asks my soul, amazed.

Enter Board of Directors, in sprightly manner, bearing pogo-sticks, kiddie-cars, hansom cabs and other aesthetic substitutes for the motorcar.

Chorus of Directors—This institution free must take the lead!

(Have we not always been the foremost women's college?)

Since Princeton (as they say) has put away the need

Of campus traffic as an aid to knowledge,

So now we follow in their train; Locomotion's on the wane! (except the aesthetic delivery truck).

All—Hurrah for the new era!

Finis  
A. A. H. and F. F.

### In Philadelphia

#### The Theatre.

Adelphi: The Professional Players present *Coastal Collier* and an English Company in a dramatization of G. B. Stern's *The Matriarch*.

Chestnut: Fritz Leiber in *Shakespearean Repertory*, presented by the Chicago Civic Shakespeare Society.

Forrest: Another return engagement of *Blossom Time*.

Lyric: *A Roman Gentleman* with Mary Duncan playing the leading feminine role, to the tune of Nero's fiddle.

Keith's: A revival of *The Merry Widow*, with Donald Brian playing Danilo, a part he originally created.

Broad: *Dracula*: the "vampire thriller."

Garrick: A good negro revue, *Connie's Hot Chocolates*.

Shubert: *George White's Scandals*.

Walnut: The very gruesome criminal play, *Rope's End*.

#### Coming.

Garrick: *Strange Interlude*; opens, with Judith Anderson, February 24.

Broad: *Moscovitch in Ashley Duke's dramatization of Power*; opens February 24.

Walnut: Bert Lytell in *Brothers*; opens February 24.

Shubert: *A Wonderful Night* (transcription of *Die Fledermaus*); opens February 24.

#### The Movies.

Mastbaum: Conrad Nagle heads the cast of deMille's first talkie, *Dynamite*.

Stanley: Bessie Love and Charles King, of musical comedy fame, in *Chasing Rainbows*.

Fox: Harold Murray of *Rio Rita* and Norma Terris of *Shogun* sing together in *Cameo Kirby*. This scenario was written by Booth Tarkington and Harry Leon Wilson, and is set in the good old days of the romantic Mississippi.

Earle: William Boyd in *His First Command*.

Erlanger: Conrad Nagle and Lila Lee in *Second Wife*.

Fox-Locust: "Tense sub-sea drama" in *Men Without Women*.

Stanton: Betty Bronson in a domestic melodrama, *The Locked Door*.

Boyd: Maurice Chevalier looks and sings in the same Chevalier way in *The Love Parade*.

Film Guild: Emil Jannings as Louis XIV and Pola Negri as a French milliner in the Lutbitsch production, *Passion*.

Band Box: *Caravan the Terrible*; hurrah; its not a talkie!

Little: *Die Meistersinger*; paradoxically enough, this too is silent!

#### Coming.

Aldine: Dennis King as the film *Layabout King*; opens February 22.

Mastbaum: Nancy Carroll and Richard Arlen in *Dangerous Paradise*; opens February 21.

Earle: Lorett Young and Doug Junior in *Loose Ankles*; opens February 21.

#### The Orchestra.

The Philadelphia Orchestra, under the direction of Ossip Gabrilowitsch, will play the following program on Friday afternoon, February 21, and on Saturday evening, February 22:

Haydn—Symphony No. 12, in B flat major.

Beethoven—Overture, "Leonora" No. 3.

Brahms—Concerto No. 2, in B flat, for Piano and Orchestra.

The piano soloist at these concerts will be Vladimir Horowitz.

"Vladimir Horowitz is an artist whose work is his story. The sensational success of this twenty-four-year-old artist in Europe and America is the result of sheer ability. His career has been the logical development of an extraordinary gift."

"Born in Kieff on October 1, 1904, of a well-to-do, artistically-inclined Russian family, Vladimir Horowitz entered the Conservatory of his native city at an early age, studying under Professor Felix Blumenfeld, and graduating at the age of seventeen with the highest honors. He made his first public appearance at Kharoff at a concert arranged by his uncle, a famous music critic of that city. Subsequently the young pianist gave concerts in the principal Russian cities, playing on twenty-three occasions in Petrograd, and each time to a house that was crowded to capacity."

"In 1924 Horowitz started a tour of Europe, beginning in Berlin, and conquering in rapid succession Germany, Holland, Italy, France, Spain, Belgium, and London. His orchestra appearances included performances with Furtwaengler in Berlin and Leipzig, with Carl Muck in Hamburg, with Molinari in Rome, Gaubert and Pierre in Paris, Monteux in Amsterdam, Schneewitz in Scheveningen, Alendroth in Cologne,

### News from Other Colleges

#### An Open Question

"America's youth goes to college for reasons other than those for which the college was intended, particularly to gain social prestige," said Dr. James Rowland Angell, president of Yale University, at the annual dinner of the Colgate Alumni.

"Our colleges suffer from an excess of social prestige," he declared, "which constitutes a very complex problem."

Dr. Angell claimed that hundreds of students have been drawn into college who have no rightful place there, and who have come only for the social prestige which is acknowledged as a flagrant enticement. The time has come to face this fact and to consider it.

He pointed out that the universities and colleges are directly responsible for the failure of graduates who would have done better had they not gone to college, as well as for achievements of those who have been more fit to attend, and who have succeeded.

"Do the colleges of today create disciplined characters, are they disciplining intelligence and cultivating taste?" asked Dr. Angell. He answered by claiming that "if they do, they are worth still more than they cost. We can afford anything for a purpose that we feel is fundamentally worth while." But the problem remains to be solved—and to be solved openly.—*Hunter Bulletin*.

### Pupils in Manners Campaign At Princeton High School

Special to The New York Times.  
 Princeton, N. J., Feb. 15.—A "good manners" campaign is to open at Princeton High School on Monday, according to an announcement today from the Student Council. The campaign will be entirely directed by the students, and will have as its aim the development of a spirit of courtesy in the school. More than one hundred posters with appropriate slogans are to be hung about the school. Assembly talks, home-room discussions and other features have been planned.—*New York Times*.

Clemens Kraus in Frankfort and Bruno Walter in Berlin.

The European critics who pronounced him "the greatest pianist of the rising generation" were corroborated in their estimate of Horowitz by the ecomiums of the American music critics, following the young man's arrival in this country. He made his debut on January 12, 1928, with the New York Philharmonic Orchestra, in Carnegie Hall, and received a whirlwind of ovation. During his first American season Horowitz made thirty-six appearances in eighty-eight days, including nineteen performances with orchestras in New York, Philadelphia, St. Louis, Cincinnati, Chicago and Boston."

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#### Amusing Reminiscences of Alumnae

##### Flunkers, Take Hope.

"48 in Major Ec. and now she's Head Inspectress of Garbage Cans in New York City." . . . "Daddy Warren gave me 33 in Post-major Bi" (from a now eminent scientist). Many such remarks were heard at dinner in Pembroke the day after Alumnae meeting. The impression given seemed to be that not only those of the Upper Ten but strugglers for merits, as well succeeded in holding down jobs after College.

\* \* \*

#### 'Sacred Precincts Invaded

##### Men Come to Class Plays.

The motion that men come to class plays and operas when introduced by a student, alumna, faculty, or wife of a faculty member, was limited by the clause that they must sit on the ground floor of the gymnasium, and that students do not hang their feet over the gallery on such occasions.

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## FRESHMAN SHOW

Continued from Page One

were not to reappear. "At the Bottom" followed as a specialty sung by the leader of the pinafores in a pleasing manner. The skit of "The Soap Box Saint" was only one part new and two parts old; although it had possibilities in its situation in heaven, it fell back with a dull thud upon the eternal "gay nineties." An interval of solo tap-dancing was light and pretty. The rambling extension of "The Old South" through minutes devoted to the intricacies of Southern accent and hospitality was only enlivened by the singing darkies which the plot contrived, with some difficulty, to introduce. The next specialty was an interlude of partner dancing that was delightfully graceful. The one skit that was especially original in its humor and presentation was "It was so alcohol, or fleas in the Ritz" (with apologies to Gertrude Stein); its point indeed was in its pointlessness; it smacked of the "The New Yorker" in its ludicrous take-off of the *Lettres* of today, and the implications of its meaningless lines.

The auction of the "palpitating posters" served as intermission and the spontaneous wit of the auctioneers was an entertaining contrast to the studied wit of the skits. "Street Scene" reopened the show; the two-storied wall of familiar gray stones, with the actors behind its windows, gave a new atmosphere to the reiteration of local tritenesses, and the bicycle chorus, slim and girlish in appearance, trilled bells and tripped about merrily. "But we haven't the funds" explains itself to all those skit-minded, but it might be mentioned that the geology episode was an extraordinary bit of realism. Mme. Potash-Carbona, arrayed to suit her name, supplied the interval between skits with music ground from a mystifying pipe-organ. "The Spaghetti Festival" provided a good means for conglomerating the juggling of plates by waiters, the chorus fork-twisting of spaghetti, enthusiastic Italian diction, the tango, and a calorie chorus (we had previously thought calories an American invention).

Finally the animal, secreted this long while, was allotted its little act. '33 feeling perhaps that they should make up for their discrepancies, championed evolutionary doctrines and produced their "man." It might seem a mistake that this show had not been centered about its class animal, after all. The truly modern climax was supplanted by the unexpected anticlimax: '32, in an unusual fit of Sophomoric activity, sallied from their seats to proclaim in parody their discovery of The Animal.

### Sheriff's 'Journey's End' Is Warmly Received by Cadets

"Journey's End," the powerful war play that has been playing more than a year to crowded houses in New York was presented by the New York company the other day for the cadets at West Point. It is reported that the performers scored the hit of their careers; nowhere have they heard such whole-hearted applause as greeted them in the United States Military Academy. And though at first one is encouraged by the spectacle of young men about to be soldiers applauding the picture of the ugliness and futility of modern warfare, one pauses for a second thought and wonders if that was what they really were applauding after all.

Those who lived through the last war saw in Mr. Sherriff's play meaningless sacrifice, unrewarded heroism, futile courage under fire. Men played the game decently, uncomplainingly, quietly, although they did not know what it was all about. But these youngsters at West Point, to whom the war which ended twelve years ago is a faint, boyish memory, watched Captain Stanhope go out from his dugout into the sure death that was splintering around his head and thought—what? Did they, by any chance, think, as young soldiers from time immemorial have thought, how glorious, how sweet it is to die thus strongly and bravely? We who know better say that it is neither glorious nor sweet. But they might make the same answer that a young man of twenty-one made not long ago to one of thirty-five: "It's all very well for you to talk," he said. "You've had your war. And we'll have ours, too. See if we don't." Those who love peace must find an answer to this before they achieve their desire.—*The Nation*.

## CURTIS PROGRAM

Continued from Page One

to comprehend. The *Andante* was full of chastened, lyrical beauty; the *Vivace* was quick and light, and characterized by marked accents and bold rhythms. In the latter, violin, 'cello, and orchestra swung through vigorous airs and rounded melodies to a fine climax with the drums. Here indeed the musicians came into their own and played with complete sympathy.

The Strauss Symphonic Tone Poem, *Don Juan*, opened with a tremendous movement of the brass and cymbals, a splendid prelude to a vivid, programmatic number. The restless strivings of Don Juan's nature were shown in many-colored passages depicting his alternating moods of fulfillment and bitterness. Tumultuous scenes, made emphatic by the percussion and brass, shifted to movements of lyrical contentment, where the harps and strings predominated. The final climax of the full orchestra gave place to the last muted whisperings of the instruments in the death of Don Juan. In sympathy of interpretation and mastery of mood the *Don Juan* was outstanding.

The program ended with Friedrich Smetana's *Overture to "The Bartered Bride"*, a number rather wanting in color and feeling tone, but full of interesting and pleasant phrases—an excellent conclusion to a program which in selection, arrangement, and execution was above criticism. The enthusiasm of the audience was indicative of great admiration for the accomplished young musicians, and of sincerest thanks to Mrs. Bok, who made this concert possible.

The program follows:

Ludwig van Beethoven,  
Overture to "Egmont"  
Johannes Brahms,  
Double Concerto in A minor  
For Violin and Violoncello with  
Orchestra  
Allegro  
Andante  
Vivace non troppo  
Judith Poska—Violin  
Tibor de Machula—Violoncello  
Richard Strauss,  
Symphonic Tone-Poem—"Don Juan"  
Cesar Franck... Symphonic Variations  
For Piano and Orchestra  
Tatiana de Sanzewitch—Piano  
Friedrich Smetana,  
Overture to "The Bartered Bride"

### Then and Now

How times have changed! In 1734 the following regulations were made at Mount Holyoke: "No young lady shall be a member of the Mount Holyoke Seminary who can not kindle a fire, wash potatoes, repeat the multiplication tables, and at least two-thirds of the shorter catechism. Every member of the school walks at least a mile a day; unless a freshet, earthquake, or other calamity prevents. No young lady shall devote more than an hour a day to miscellaneous reading. No young lady is expected to have any gentlemen acquaintances unless they are returned missionaries, or agents of benevolent societies."—*The Johnsonian*.

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## Co-Eds Shun Marriage

University co-eds consider marriage a mere sideline to their real profession, it was proved by vocational statistics gathered from women of organized houses at the University of Oklahoma. Of the four hundred from whom reports were obtained, only eleven listed marriage as their aim in life.

Everything from aviation to housewife was included on the lists which were presented to the girls asking them to number their choice of ten possible vocations and to add to the list any profession not already noted.

Come what will, the idea of being a school teacher still holds its own in the minds of co-eds who look forward to future livelihood. Seventy-eight women placed some phase of public school teaching as first choice. Of these, forty-five preferred high school positions.

Fifteen girls aspire to jobs as foreign buyer for merchandise dealers. Eight would be experts in women's fashions. All types of art work ranked high, with interior decorating and designing each listed by thirteen. Six women would be doctors and six surgeons.

Any phase of writing also appeals to the feminine idea of work, according to the figures. Thirteen would be feature playwrights, thirteen dramatic critics, and twelve feature writers for newspapers and magazines.

That women are still broadening their field of occupation is shown in the suggested work not on the list. Oil geologists, archeologists, secret service women, and lease brokers will evidently come from the group of women at the university.—*McGill Daily*.

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## TUITION RISE

Continued from Page One

which make education at Bryn Mawr expensive are the very factors which we value most and would not want to give up.

Certainly we can not go beyond a certain point in asking outsiders to bridge the gap of the deficiency in the budget. So the Directors decided that from now on it would be better for the students to bear a larger portion of the expense than heretofore. Of course this might mean that we would come to be regarded as a "rich girl's college." This danger the Board of Directors has met by providing for the appointment of a new officer to visit schools to explain the policy of the college to them and to assure them that scholarships or adjustments in the scale of fees will be available for those students whom we wish to have here but who are not able to meet the increased cost. Future increases in tuition will take place very gradually and may not even affect the students now in college. Studies are to be made before it is decided how high the tuition fee must eventually be placed.

This increase in fees will only mean that the total cost for students in inexpensive rooms will be about on a level with that at Vassar, Smith and Mt. Holyoke. The importance of this new policy is that it makes it possible to look ahead and plan for improvements which will allow the college to take part in the progressive educational movements of our era. Women's colleges must keep pace with the heavily gifted and highly endowed men's colleges. . . . "And it is only by putting our financial policy on a sounder footing than in the past," concluded Mrs. Manning, "that Bryn Mawr can hope to keep its place in the educational world."

## Marriage Is Mere

## Sideline for Co-Eds

University co-eds consider marriage a mere sideline to their real profession, it was proved by vocational statistics gathered from women of organized houses at the University of Oklahoma. Of the 400 from whom reports were obtained, only 11 listed marriage as their aim in life.

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## To Sift Student Failures

## At Rutgers University

Special to The New York Times. — New Brunswick, N. J., Feb. 14.—A special committee was appointed today by Dr. Walter T. Marvin, Dean of the College of Arts and Sciences at Rutgers University, to study the cause of the unusual number of failures in the recent mid-terms, particularly in the freshman class. The faculty approved the idea.

The survey was asked by the student council, "not in any attempt to lower the scholastic standard" in the college, but to determine whether the faculty had not been too severe in marking the examination papers. Most of the failures were in mathematics, physics and foreign languages, but the faculty members maintained that the courses are no more difficult now than they were last year.—*New York Times*.

## Entrants Immature

Students entering college today are "as immature morally and as crude socially as they are undeveloped intellectually," Dean Herbert E. Hawkes, of Columbia College, declared recently in a lecture at the McMillin Academic Theatre. The lecture, on the subject of college administration, was one of a series arranged in connection with the one hundred and seventy-fifth anniversary of the university.

"If this is true," the dean continued, "it is a condition, not a theory, that confronts us. If the college is alive to its duty it must recognize the human conditions that actually face it and deal with them. Discipline should be approached today from the angle of moral education of the individual rather than of his punishment."

Dean Hawkes, criticizing antiquated ideas of discipline, said that many colleges had not been "penetrated" by an educational idea for twenty-five years.

Dean Hawkes devoted much of his lecture to discussion of the trends "of college athletics today. The 'athletic hysteria,' as he termed it, will die out slowly but surely, he maintained and will take a westward course, finally 'passing out into the Pacific Ocean.'"

In support of this prediction Dean Hawkes said that in many of the Eastern colleges undergraduate interest in athletics had become "distinctly dampened." Twenty-five years ago, he said, undergraduate interest was the chief support of intercollegiate sport. With this interest eliminated they become popular spectacles and gradually lose their identity with the college, he declared.

In place of the present system Dean Hawkes predicted a faculty-controlled policy which will make of athletics and physical education an integral part of the educational function of the college and accept responsibility for the physical, just as the college now does for the intellectual, development of its students.—*New York Times*.

## 'HERNANI'

Continued from Page One

embodied within it and the ideas subversive to the classical theories hitherto predominant, the play became famous as the battleground of the Romantic and the Classic Schools of literature in France. The battle, which before the play had confined itself to attacks in the various pamphlets of the time and to parodies of as many of the main scenes as could be discovered (for the rehearsals were conducted in secret), reached a climax on the night of the performance. Classics and Romantics unable to contain themselves, excited by the inflammatory pamphlets of the preceding months, found some satisfaction in the imprecations hurled from one side to the other on the night of the play and even more in the physical combats that ensued. The battle which started from the very first line of the play over the words of Dona Josefa in the daring over-flow,

C'est bien à l'escalier  
Dérobé.

which broke all the hide-bound rules of the classical Alexandrin meter, continued with increasing vigor, in hisses on the side of the Classics and in applause on the side of the Romantics until the Classics were won over by the lyric beauty of the play.

The reproduction which Bryn Mawr is to present will include not only as faithful an interpretation of the play as is possible, but also a revival of the actual battle as described by some of the contemporaries who took part in it, such as Theophile Gautier, in documents which have been handed down to us. So far as can be ascertained, the revival of the historic event is unique in American literary circles, and as such should be regarded with great interest by those who concern themselves with literary history not only of France, but of the world.

## Initiative Fostered

Princeton, N. J., Jan. 25.—Conducted in the nature of an experiment, a course

in international relations at Princeton University under the direction of H. Alexander Smith, of the politics department, was brought to a successful close with the ending of the present academic term. The object of the course was to foster student initiative and, at the same time, was a step forward in the four-course upper-class plan of study at Princeton.

Professor Smith placed the burden of the work on the students, who had to rely on their own examination of authoritative material to cover the work. No textbooks were used.

The course is given in the politics department, open to members of the senior class. About forty enrolled. In working out the new plan Professor Smith formed eight committees and appointed a member of each committee as chairman of his group. The chairman acted as points of contact among the committees and Professor Smith.

The work was done co-operatively, each of the eight committees having special problems to report on. All the committees met each week, two at a meeting, when a group member would read his report, which was then discussed.

With the completion of the individual reports, each committee then met and drafted resolutions concerning the committee problem which represented the opinions of the students as arrived at from three and a half months' study. The resolutions adopted by the committees were then read to the members of the course meeting as a whole and commented on. Professor Smith judged the merit of the work submitted.—*New York Times*.

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